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# THE NONCONFORMIST MUSICAL JOURNAL :

A MONTHLY RECORD AND REVIEW

Devoted to the interests of Worship Music in the  
Nonconformist Churches.

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## Our Competitions.

THE prize for the best paper on "How the Choir can Help the Minister" has been awarded to

THE REV. J. TAYLOR,  
Rye Croft,  
Lindfield, Sussex.

We offer a prize of one guinea for the best paper on "How the Minister can help the Choir." The following are the conditions:—

1. The article must not exceed 2,000 words.
2. MSS. must be sent to the Editor, at 20, Clifton Crescent, Folkestone, by Dec. 31st.
3. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope, containing the name and address of the writer.
4. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.
5. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit.
6. Our decision in all matters relating to the competition shall be final.

## Our Next Anthem Competition.

We offer a prize of two guineas for the best Easter Anthem. The following are the conditions:

1. MSS. must be sent to the Editor, at 20,

Clifton Crescent, Folkestone, on or before December 31st.

2. Each MS. must be marked with a *nom-de-plume*, and must be accompanied by a sealed envelope, containing the name and address of the composer.

3. Unsuccessful MSS. will be returned if stamped addressed envelopes are sent us for that purpose.

4. We reserve the right to withhold the prize should we consider there is no MS. of sufficient merit or suitability.

5. Our decision in all matters relating to the competition shall be final.

The Committee of the Nonconformist Choir Union have just received Dr. Turpin's award on the Anthems and Part Songs sent in for acceptance. Mr. Charles Darnton, of Downshire Hill, Hampstead, stands first in the anthem class with "I will sing of the mercies of the Lord"; Mr. Arthur Berridge is at the head in the Part-Song class with "O Gentle Wind." Dr. Turpin says, "It is gratifying to be able to write that all the compositions sent in display very marked earnestness and good musical thoughts; they are indeed quite an exceptionally good collection." Dr. Turpin highly commended anthems by "Dominant 13th" and "Gamba."

Messrs. Darnton and Berridge's anthem and part song will no doubt be included in next year's Crystal Palace Festival Book. The other choral pieces will probably be "Hear my Prayer" (Mendelssohn); "By Babylon's Wave" (Gounod); "Sing, O Heaven" (H. D. Wetton); "Christ is Risen" (J. V. Roberts); "The Hunt's Up" (Macfarren); "Rest Thee, my little One" (Facer); "Ye Mariners of England" (Pierson); "Homeward" (Leslie); "Oh, the flowery month of June" (Jackson).

Any choirs who think of taking part in next year's festival and who have not hitherto joined the Union, should now move in the matter, as early application to the Hon. Sec., Mr. T. R. Croger, 114, Wood Street, London, E.C. will be necessary. We strongly commend to London choirs the desirability of joining the Union.

## Our Contemporaries.

In the *Musical Record* Mr. Baughan has an article on the futility of criticism. The title of the paper is rather doubtful after that full report (we are indebted to Mr. Baughan for it) of a case in which a somewhat harmless piece of criticism resulted in a verdict of £200 damages for the criticised. But stay. There is really no criticism in calling a man an ass; if there were, we should all be critics, for I do not suppose that any of us is without a representative of the immortal Bottom in his circle. It does not matter Mr. Baughan is a critic, and he ought to know whether criticism is or is not futile. Of course we do not

expect him to decry his own calling; as a matter of fact he does not. At the same time he confesses that in his passage through the world he has never yet met with a musician who allowed any sort of respect to professional criticism; nor has he ever met an amateur who did not convey to him his unfavourable impressions of the talents of musical critics. He goes on to tell how a friend, a would-be composer, confided to him the other day that criticism was played out. The friend's idea, in brief, was that critics are a set of men who meddle in matters that do not concern them; that nobody wants their opinions; that they are biased by personal considerations, prejudiced from their ignorance, and above all naturally incompetent.

\*.\*

The subject is too big for discussion here; but I must confess to a sneaking sympathy for the views of the would-be composer. Personally, I have no faith in critics, musical or literary. They are continually making mistakes, and have done so from time immemorial. How did the critics receive Beethoven? They called him a madman. How did they regard Wagner? They thought him a madman too. What did the critics say about Browning? The *Quarterly* practically killed Keats; and was it not a futility of criticism that produced the scathing "English Bards and Scotch Reviewers" of Byron? Criticism is merely the expression of a personal opinion; and if I have no faith in a man's opinion delivered to me from his own lips, I do not see that I need have faith in it because he has it put into cold type. That is really, in effect, the view that the world takes of the matter. Quite recently the public has been buying a certain milk-and-water novel at the rate of a thousand a day in the teeth of the most hostile criticism. The futility there is evident enough.—Mr. Shedlock's article this month deals with Donizetti, and is a little more lively than Mr. Shedlock's writings usually are.

\*.\*

An excellent monthly, if the proofs were only read more carefully, is Mr. W. S. B. Mathews' *Music*, which comes to me regularly from Chicago. The October number opens with an article describing an afternoon with Madame Patti at Craig-y-nos. From this I am interested to learn that when Madame sings "Home, sweet home," she thinks of her own Welsh paradise, "and the longing to be there generally brings the tears." Somehow I don't believe in those tears. I should say they are about as genuine as Sterne's sentimentalising over the ass.—Looking on through the magazine, I came upon an illustration showing a very fine organ case. It is the organ in the tabernacle at Salt Lake City, the abode of the much-married Latter Day Saints. The instrument, I read, is "curiously ecclesiastical in build, and has a tone of majestic sweetness." The case is certainly pretty, and I am sorry that the illustration cannot be reproduced here. But what about the Mormon singers? Well, they are "a multitude," and "when they lift their well-trained voices you marvel that a congregation enjoying such music can sit out such harangues that reduce the visiting Gentile to mere pulp." The males number less than one-third of the choir, and while grey heads are

common among the tenors and basses, the sopranos are "noticeably young." The writer is puzzled to account for the circumstance that while the immigration to Salt Lake is mostly from Scandinavia, "a land of strong women," there are no adult female singers. She suspects that the women cease to sing from "psychological causes." Perhaps! If I were a Mormon and had three wives I should not expect any of them to sing, unless it were in a concert of Kilkenny cats.

\*.\*

The *Lute*, in giving us a portrait of Master Bruno Steindel, the latest prodigy, falls into a rhapsody about that "dear little boy, born so lately as in the year 1890." It seems that at the mature age of two, Master Bruno "gave evidence of a most remarkable delicacy of ear and artistic power," which led to his being embarked two years later upon "a serious musical career." He practised every day for an hour and a half, and in six months he had made such astonishing progress that he played two of Mendelssohn's *Lieder* before a distinguished audience. Poor little fellow! Much better for him if at that age he had been playing with his toys instead of with Mendelssohn. Our contemporary, I am glad to see, keeps an eye upon these columnus. It quotes my October query as to whether the music-publishers do really drink their champagne out of poor composers' skulls, and answers me in this way: "We fancy not. In the first place it is not pleasant to drink from a thick vessel, and in too many poor composers' skulls there would be hardly any room for the wine." Rather hard on the poor composers, eh? The editor of the *Lute* is, however, very considerate towards the thickheads. Quoting a stanza from the libretto of Mr. MacCunn's *Diarmid*, he stars one line for a footnote, where we read: "A very fine line.—Ed." This irresistibly reminds me of the annotations Henry Holbeach found in an old Baptist hymn-book:

For there's no star but what he made,  
Nor herb, nor stone, nor tree, nor blade.\*

The asterisk was important because it led you to a footnote—"\* Of grass."

\*.\*

The *Musical Herald* prints for us the excellent paper read by Mr. Frederic James, Mus. Bac., at the recent National Convention of Choirmasters at Manchester, on "The use of orchestral instruments in places of worship: its advantages and disadvantages." Mr. James deals mainly with the disadvantages. He sees no necessity, except on very special occasions, for an orchestra in church. A good organ, well played, "will hold its own against any orchestral instruments, as far as the needs of a place of worship go." The tendency too often is to place the church on a level with the concert room, and this tendency is increased with the addition of an orchestra. Sunday orchestras are not too particular, as a rule, about the distinction between sacred and secular music (nor, I would remark, are organists either). Even the "tuning up" detracts greatly from the quietness which should always pervade a place of worship. Mr. James admits that at the performance of an oratorio in church, an orchestra cannot well be dispensed with. But here again there

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is a danger of introducing concert-room conditions—charges for admission, reserved seats, sale of programmes, evening dress, applause and encores, conversation, and so on. Mr. James' view, in short, is, that so far as the ordinary Sunday services are concerned, it is best simply to have the organ.—The biographical article this month is devoted to the late Mr. A. J. Caldicott, who appears to have killed himself by overwork. His brain had given way, and for several months he had ceased to recognise anyone. Few people really know what an exhausting thing it is to be a successful teacher of music. The success is pleasant, no doubt, but so was Thoreau's simple existence on the banks of Walden pond. Many of us are surely killing ourselves in the service of convention.

\* \*

We felt sure Mr. Edwards would do it. Mendelssohn died on November 4th, 1847, fifty years ago; and here in the *Musical Times* is a long "In Memoriam" article. It is an interesting article too, with many fresh little bits here and there, for Mr. Edwards knows his *Morning Post* well, and there is no happier hunting ground for the musical antiquary bent on revealing London's musical doings half a century back and earlier. It is from this source, for example, that we learn how on one occasion Mendelssohn took the big drum in the orchestra. It was at Moscheles' concert on June 1st, 1832. "When Moscheles was playing his *Fall of Paris*," says the chronicler, "Mendelssohn beat a bass drum part in the orchestra, which, with a pair of cymbals, added greatly to the effect of the performance." Here, too, we learn that Mendelssohn had a great affection for *Pickwick*. Unfortunately, his acquaintance with English was not always equal to Dickens. "What ith a thtump?" he once asked Miss Sabilla Novello in his lisping manner. The "Magpie and Stump," sign of the well-known inn, had proved too much for him.—There is an article here on the Donizetti centenary, in the course of which we discover that Donizetti is not now heard on the stage because there singing is "almost a lost art." The great melodist "could sing himself, and wrote for those who had the same power." What will the Wagner enthusiasts say to this? Alas! the time has gone by when the musical world could be moved with simple tune. Nowadays, as Professor Niecks has been deploring, we want something to tap our nerves. The *Musical Times* is becoming every month more readable. I congratulate Mr. Edwards on the attention he is giving to the literary side of music. H.

#### NORTHAMPTONSHIRE SUNDAY SCHOOL UNION EISTEDDFOD.

THE Eisteddfod—an event anticipated with considerable eagerness, especially by those connected with the Nonconformist Sunday-schools of the district—was held at the Town Hall, Northampton, on October 19, 20, and 21 under the most favourable circumstances. There was a crowded audience, a capital programme, embracing both grave and gay, the various competitions excited keen interest, and the efforts of all who took part met with hearty approval. This is the seventh annual Eisteddfod promoted by the Union, who have every reason to be proud of the movement, for since Mr. E. J. Biggs conceived and put forward

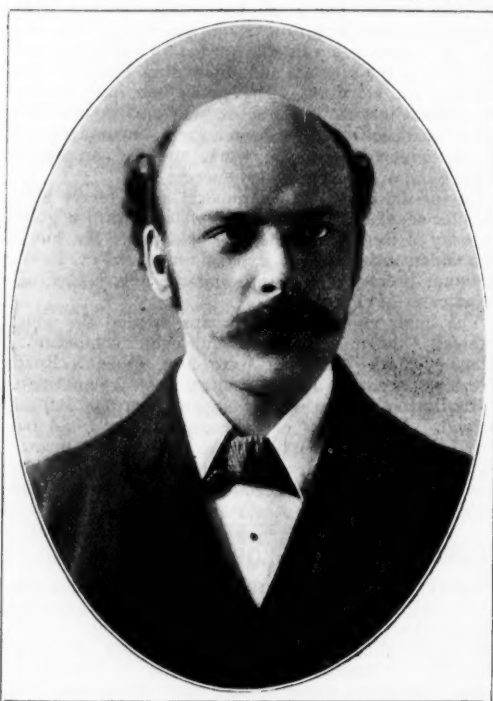
the idea seven years ago the Eisteddfod has been steadily growing in favour among the Sunday-schools, and has proved a valuable means of cultivating the intellects of the scholars and stimulating their studies in music and elocution. The public, too, have shown the keenest interest in the movement, and the crowded attendance each year has been a great encouragement to all connected with the work, and the means of making the event a continued success.

Competitions on various musical and literary subjects for scholars of all ages took place, and in a great majority of cases the contest was exciting. Mr. Fountain Meen was musical adjudicator, the Rev. E. W. Brenmer literary adjudicator, and the Rev. J. C. Frost adjudicator of elocution.

The choir competitions perhaps created the most interest. In the Sunday-school choir competition, Kingsley Park Wesleyan were first, Queen's Road Wesleyan second. In the country choir competition, Earls Barton Baptist were first and Harpole Baptist second. In the chief choral competition, "Send out Thy Light" (Gounod) being the test piece, Queen's Road Wesleyan choir took first prize, Long Buckby Congregational being second, and Kingsley Park third.

#### COVENTRY NONCONFORMIST CHOIR UNION.

HEARTY congratulations are due to the Nonconformist Choir Union upon the unqualified success of the concert held in the Corn Exchange on Tuesday, the 16th ult. Notwithstanding the inclement weather a large audience assembled, and every one of the many items submitted came in for due recognition. An orchestra of about forty performers rendered excellent service. The concert opened with the National Anthem. The overture, "Jessonda," by the band, was tastefully rendered, and was much appreciated. Next followed Beethoven's "Hallelujah" (*Mount of Olives*), admirably sung by the choir. Mr. S. Masters sang "Lend me your aid" (Gounod) in good style, and he was enthusiastically encored. The next item was "To Thee, Great Lord" (Rossini), by the choir, and then followed Miss A. Smart with "Let the bright Seraphim" (Handel). Her enunciation was perfect, and she sang with charming grace and ease. The trumpet part, by Mr. W. Johnson, added to the effect. This solo was followed by the choir with "Let their Celestial Concerts all unite." In the "Hundredth Psalm" (Prout), with Miss Smart singing the solo, the choir were heard to advantage. In the second part, "Merry Wives of Windsor" (Nicolai) by the band, was followed by a part song, "Love and Summer." Mr. Masters was again successful with "Angels Guard Thee." For the inevitable encore he responded with "My Lady Sleeps." Miss Smart also sang "The Swallow" (Cowen). This item was encored, and she replied with "When all was young and pleasant." Other part songs were "Every sweet with scur is tempered," and "The Snowdrop." The selection by the band, "The Yeomen of the Guard," was a popular success. The other items of a full programme were "Mary" (Richardson), by Mr. Masters (as an encore he gave "The Bay of Biscay," which was enthusiastically applauded); part song, "Moonlight and Music" (Pinsuti), the concert concluding with "Hail, bright abode," from *Tannhauser* (Wagner). Great credit is due to the promoters of the concert, and to the secretary (Mr. H. Dowse), for the manner in which the concert was carried out. Mr. C. Matthews proved himself a success as conductor, and praise is due to him for the manner in which the chorus work was done. Signs of want of practice were observed in one or two numbers, but on the whole they reflected distinct credit. Miss E. Shaw was the accompanist, performing her duties in a skilful manner.



### Music at the Lewisham High Road Congregational Church.

THIS is one of the largest of London Free Churches, and in times gone by has been designated as the South London Nonconformist Cathedral. Though such a title would scarcely be applied to it nowadays, it is certainly a fine sanctuary, and with its handsome spire, supported by immense stone buttresses, is still well able to hold its own amongst the most prominent churches in the metropolis. Many people unacquainted with the building will surely have heard much of the two pastors who did such excellent work within its walls. We refer to the Rev. George Martin, who preached there from 1861 to 1881, and to his successor, the Rev. Morley Wright, who held the pastorate until 1895. During this time crowded congregations, numbering over a thousand worshippers, were wont to assemble to feed on the spiritual truths dealt out so faithfully by these two honoured divines. Nor does the church's enthusiasm appear less earnest at the present time, for a worthy follower has been found in the person of the Rev. W. Justin Evans (brother of the late Dr. Herber Evans), a name well known and highly respected throughout Congregationalism. Mr. Evans' sermons are earnest and thoughtful, with here and there quite a Spurgeon flavour about them. His cheery countenance and bright-spirited manner must surely be of much service to him in presiding over the many institutions which abound in connection with the church's affairs, and there is no doubt that during his sixteen months' pastorate at Lewisham he has well established himself in the hearts of the very large number of members which make up his "parish."

The position of organ and choir will readily be seen by a glance at the accompanying picture, which is reproduced from an excellent photograph taken by the organist. The organ was originally erected by Bates in the North Gallery. Messrs. Hill and Son rebuilt and removed it in 1883 to its present position across the end of the chancel. We are told that there is only one other organ in the country occupying so unique a position. The console is placed right under the organ, which places the performer in a very unsatisfactory position for listening to his effects. It is a 3-manual instrument containing 9 stops on the great, 7 on the choir, 10 on the swell, and 2 on the pedal, with 5 couplers and 5 composition pedals. The tone is only fairly good, and speaking generally, the whole arrangement wants modernising to make it worthy of its place in a church of such importance. The organist fondly dreams of the console being brought out in front of the chancel, giving him a chance to hear what he is doing and of seeing his choir. This, with several other improvements, are now maturing in his brain. We gladly join him in hoping that his dreams may soon come to be realised, and that thus a good impetus may be given to the musical life of the church.

Having respect for his long and faithful services, extending over a period of nearly thirty years, we must first mention the name of the honorary choir-master, Mr. Edward Miles, whose work must certainly be recognised by his colleagues with feelings of thankfulness and praise. If Mr. Miles is unable to do as much at the present as he has done in the past for the welfare of the choir, his son, Mr. Pierpoint Miles, is able to serve the church well as an enthusiastic and successful conductor of the orchestral society connected therewith.

Our portrait is that of the organist, Mr. William H. Welsh, who has occupied the position for just nine years. His first engagement, when only sixteen years of age, was at the Lewisham Road Baptist Chapel. The intervening appointments have been at the West Norwood Congregational Church, the King's Weigh House (he was the last organist associated with it in its old home at Fish Street Hill, E.C.), and the Congregational Church at Ryde. Mr. Welsh has recently given several recitals at the Crystal Palace and one at St. Peter's, Cornhill. For many years he has been connected with journalism, and is proud of the fact that he was largely instrumental in the formation of the Navy League, of which he was the first secretary. In the P.S.A. movement at Amersham Hall, New Cross, he is greatly interested, and is to be found superintending the music there on most Sunday afternoons. For many years he was a member of the Royal Choral Society under Sir Joseph Barnby, and has taken part in three Handel Festivals. Added to all this, he has composed a song, "Come Unto Me," the dedication of which was kindly accepted by Sir George Martin. For a man of only thirty-five summers, Mr. Welsh has had wide experience, which, judging from the work he has done at Lewisham, he has turned to good account, and there is no knowing how much more he might accomplish if he had a freer hand.

A recent ornament to the church is the handsome "Morley Wright memorial pulpit," erected since our picture was taken. This is of elegant design, and larger than the old pulpit. It stands in the same position, thus to a large extent hiding the choir from a great portion of the congregation; better, we think, had it been placed on one side, when a far better view of the chancel might be obtained, and the musicians would not appear so much shut off from the congregation. The average attendance of choristers—ladies, gentlemen, and boys—is about forty. During the winter one or two of the great choral works are rendered in the church, when the choir is considerably augmented. These have included *The*

*Creation*, *Samson*, *Judas*, *Jephtha*, *Elijah*, *Lobgesang*, Mozart's *Requiem*, Gounod's *Redemption*, Spohr's *Last Judgment*, Hiller's *Song of Victory*, Bach's *Christmas Oratorio*, etc., with an annual performance of the *Messiah* on Good Friday evening. Thus there are signs of musical activity about the place, though we are sorry to hear that the choir rehearsals have been very scanty of late. It seems to be the custom not to hold any rehearsals at all during the summer months, which is hardly an exemplary procedure. We understand they have scarcely commenced again this season, possibly owing to the recent lengthy summer, or more likely still to the activity of some cycling members, who

have usually a marvellous aptitude for forgetting all about choir practices. In this respect the new popular pastime has much to answer for. Be the reason what it may, it is a regrettable fact, and such seeming laxity will, we hope, soon be atoned for by an extra amount of enthusiasm during the coming winter months. It is always well to run over even the best known items for the Sunday services at the previous weekly rehearsal; this latter should be looked upon as very essential to the success of the musical service generally, and ought to be given up for very urgent reasons only.

It was a veritable summer morning, though in the exact middle of November, when we journeyed to attend a service at this church. Getting a seat in the centre some minutes before eleven o'clock, we were pleased to observe a fine congregation

assembling which soon made the place look comfortably full. Neatly-printed papers were freely distributed in each pew, whereon was to be found the list of hymns, chants, and anthems, with names of the organ voluntaries, amounts of the previous Sunday's offertories, engagements for the week, etc., etc. Quite a handy and useful little publication, making it unnecessary to have the hymns announced, more especially so as two boards containing the hymn-list were hung up in front of the chancel in full view of the whole congregation. One of the deacons occupied a reading-desk below the pulpit, and gave out each hymn.

The service was opened by a short prayer, and then hymn No. 672, "Every morning mercies new," from the Congregational Church Hymnal, was sung to Sir Arthur Sullivan's fine tune, "Mount Zion." Other hymns sung during the service were No. 768, "Looking upward every day," to Mr. Booth's bright and tuneful setting; No. 376, "Dismiss me not Thy service, Lord" (tune "Silas"), and 456, "Lord of the living harvest" ("Aurelia"). The chant was No. 13, "My soul doth magnify" (Barnby), and the anthem "What are these" (Stainer), specially sung in memory of the late Mrs. Martin (wife of the former pastor), who died during the previous week. The congregational singing throughout the service was decidedly good,

both in the chant as well as the hymns; the *tempo* given out by the organist was stately and well maintained, an absence of undue hurrying being particularly noticeable, whilst brightness and fervour were duly observed. Altogether Mr. Welsh's accompaniments were excellent in every way, and his playing gave us much pleasure. There was elocution and force in it which warmed up the congregation and drew from them a good body of tone. The anthem was sung by the choir alone with a large amount of feeling and reverence, the congregation remaining seated, with the exception of one good gentleman sitting next to us who tried to set an example by standing.

Prior to the sermon, Mr. Welsh gave us quite a little "prayer" on the organ, which calmed his hearers into quietude, and doubtless prepared their minds to receive the preached word. Mr.





Evans took his text from Nehemiah iv. 6, "So we built the wall." There was much in his sermon which we should like to repeat, but it does not quite come under *our* text, so we must reluctantly pass it over. Mr. Welsh's voluntaries were "Berceuse," by C. Wallace (during the offertory), and at the close of the service he gave out in brilliant style Handel's fine chorus, "Sing unto God," which made the walls ring, and made our "high affections rise" to a high level.

The music at Lewisham High Road is good as far as it goes, but considering the position the church holds, we should like to see it make a big step forward. Spiritual walls are built in various ways, and nowadays music plays a very important part in the architecture thereof!

### Passing Notes.

ARE we about to have another flood of musical prodigies? If so, I quite agree with the suggestion that the Society for the Protection of Children should make an effort to stop the exhibition of these unfortunates. For my part, I never could find the slightest pleasure in listening to the performances of juveniles who ought to have been doing sums in the nursery, or playing with their toys, instead of struggling with sonatas and concertos for the benefit mainly of lady audiences. There are people who give a hail welcome to every musical prodigy simply because they regard the prodigy as an evidence of the arrival in this somewhat barren world of a new creative talent. But how often does the musical prodigy turn out a successful composer? As a rule he is a performer only; as a performer he begins and ends. The case of Mozart is often quoted to us as a proof that we ought to encourage the prodigy by reason of his promise for the future. But what made Mozart a wonder child? Not, surely, his cleverness as a mere executant, which is the only cleverness that most musical prodigies display. No; was it not rather that marvellous intuitive comprehension of the nature and essence of music itself that laid the secrets of all instruments bare before him, so that, as Schachtner has recorded, the child sat down and played the second violin part in a trio before he had ever received any instruction in the use of the instrument? It was not simply intense love for music, nor yet the results of that love as revealed in accomplishments gained by hard study, that made Mozart a wonder child. It was a musical temperament—that special kind of intuition which distinguishes the poet, the philosopher, the artist. Now the only thing which can fairly justify the appearance of a juvenile prodigy before the public is the possession of a genuine musical intuition. It is indeed true that an intense love for music will enable one child at an early age to acquire technical facility, and even taste, which do not come to others until much later in life. But aspiration is not inspiration, and the fact remains that, with very few exceptions, the musical prodigy never comes to anything really great. In any case, on the purest grounds of

humanity, to say nothing of utility, it is the falsest of false systems to magnify the prodigy at the expense of the developed man or woman.

It is told of James Hogg, the Ettrick Shepherd, that when some one took him to the Opera in London, the great object of his attention was Costa's baton. "What the deil's that fellow waggin' the stick for?" was his innocent enquiry. If Hogg had lived in these later days he would have found the stick playing but a very insignificant part in the wagging process. According to Mr. Granville Bantock—and I think he is right—the essential requisites for the conductor who would be up to date are extraordinary physique and power of endurance. He must throw his arms about in a wild fashion. He must shake his head energetically, especially if he can boast a good show of back hair; in short, his whole body must be called into action in order to represent the dramatic situation of the music. Mr. Bantock thinks that in view of these exhausting gymnastics the baton-wielder should have an hour of the dumb-bells every morning before breakfast. He even suggests that the aspiring young conductor should take a course of instruction under Professor Sandow. The *raison d'être* is evident. Whether the new style of conducting is an improvement on the old remains to be seen. The great masters were satisfied with the exercise of more restraint, and in their conducting we had the combination of dignity with intellectual power. So far as I can see, their quiet, unobtrusive manner was more conducive to the refinement and elevation of musical art than the grotesque mountebank antics to which we are now so well accustomed. Perhaps Max Nordau is right after all; our fancied progress may be but a dream, and this an age of degeneration. In any case, the baton is as often as not—in orchestral performances at least—a purely superfluous affair. Richter laid it aside at Birmingham the other day, leaving the orchestra to itself, and the orchestra never played better.

I am glad to see in the columns of a contemporary a protest entered against the present-day worship of speed on the part of our musical performers. Sir Charles Hallé tells in his reminiscences how on one occasion Chopin laid his hand upon his (Hallé's) shoulder, remarking that he felt quite unhappy because he had just heard his "Grande Polonaise" in a flat played fast. This playing fast has become a crying evil. Nearly everything nowadays is taken too fast. Look at Beethoven, for example. Under the composer's own direction the *Eroica* Symphony played "a full hour"; now we get through it in forty-five minutes. It is the same with other compositions. Of course there is this to be kept in mind, that the players, especially the wind instrument players, could not in Beethoven's time have played at the pace to which we are accustomed, however hard they had tried. And in some cases it must be admitted that from the style of the music there seems no reason for setting other limits to the speed than the ability of an orchestra to play absolutely unanimately, with all the requisite certainty, clearness, delicacy, and *nuance*. But the evil is that in

too many instances the speed becomes an aim more earnestly and evidently sought after than these necessary qualities. Especially is this the case with solo players. As Mr. Franklin Petersen has pointed out, Sarasate takes the Finale of the Mendelssohn Concerto at a breakneck speed, which often leaves the flute, like Time, panting after him in vain. But his performance leaves nothing to be desired; it is an artistic treat of the highest order, *bravura*, no doubt, but none the less genuinely enjoyable. The point, however, is that other artists can do themselves ample credit and the composition a little more justice without aiming at Sarasate's *tempo*. I have heard Dr. Peace take the great D major fugue of Bach on a large organ with a full and quick-speaking pedal at what could only be called a terrific rate. The effect was positively electrifying. I have heard other players attempt the same speed on quite ordinary church organs, with an effect which there is no need to describe. The moral is perfectly clear. Breaking time-records may be all very well for cycling and racing, but who enjoys a composition any the better by comparing its performer with some other body who can do it in five seconds less?

It is recorded of Lord Brougham that he once spread a false report of his own death in order to see what would be said about him. The idea is excellent if one had only courage to carry it out. When other people do it for you I am not sure that you enjoy the result so well. Haydn had an experience of the kind when George Thomson, of Edinburgh, hearing a false report of the master's death, sent his condolences—and of course his tribute—to his relatives. "Kindly say to Mr. Thomson," he wrote to a mutual friend, "that Haydn is very sensible of the distress that the news of his alleged death has caused him, and that this sign of affection has added, if that is possible, to the esteem and friendship he will always entertain for Mr. Thomson." Poor Mr. Thomson! He had not long before this sent a present for Frau Haydn, who was then two years dead. Several instances of the premature dispatching of musicians have been pointed out lately. Somebody announced the death of Sam Wesley twenty-two years before the actual event; while Sir Frederick Ouseley was credited with having departed this life twenty-three years too soon. Mr. David Baptie not so long ago killed a certain glee writer (I cannot recall the name), who wrote to say that he was very much alive. How often poor Crouch, the composer of "Kathleen Mavourneen" has been consigned to kindred dust by the obituary writers I should not like to say. Mr. W. H. Cummings brings to our notice quite an appalling error of the kind. In Messrs. Brown and Stratton's recent "British Musical Biography," Charlotte Ann Birch, who sang the principal soprano solo music at the second performance of Mendelssohn's *Elijah*, is represented as dying in 1857, whereas Mr. Cummings received a letter from her the day before he wrote. If this sort of thing goes on these "previous" obituary notices will have to brought within the scope of the law of libel.

J. CUTHBERT HADDEN.

## The Hymn Tune in Relation to Classical Form.

By ORLANDO A. MANSFIELD, Mus. Doc. T.U.T., L.Mus. L.C.M., F.R.C.O., L.T.C.L.; Author of "The Student's Harmony," etc., etc.

(Concluded from p. 169.)

We have already shown that the second statement of our theorem has received the support of so distinguished a musician as Dr. Hubert Parry. Still it is most essential that we should be able to support even that testimony by the evidence of facts. And as the marshalling of facts is a process occupying some little time we will ask the indulgence of our readers while we refer them to a few typical examples of Reformation hymn tunes, containing, as it were, the germs of sonata form.

First, then, we would speak of those tunes written in what is now termed Simple Binary Form. Take, for instance, the old choral, *Innsbruck* (founded upon an old secular German melody (C.C.H. 332). Here we have two sentences, each containing three phrases, the first sentence ending with a half close, the second with a full close in the tonic key. Strictly speaking, the whole tune is a sentence of twelve bars, as there is not a final cadence at the end of the third line. But to regard the tune as divided into two sentences will be simpler and facilitate our investigations. The student will at once observe that the two sentences are parallel, only the third phrase of the latter sentence differing from exact repetition. A much simpler example may be found in the well-known tune *Dundee*. Here there are only two sentences, both ending in the tonic, and the second phrase of the latter sentence being parallel to the second phrase of the first sentence. Yet this form is the same as that adopted by Schumann in his Papillons, No. 1, and in several pieces (e.g., Nos. 5, 6, 16, etc.) from his Album für die Jugend, Op. 68, also by Mendelssohn in his *Lieder*, No. 4.

More frequently, however, the first sentence ended with a modulation into a closely related key. Thus we have the tune *Tallis* as our first example. Here the modulation at the end of the first sentence is to the dominant key. *Windsor* (C.C.H. 224) is another interesting instance of a binary tune in a minor key having its first sentence closing in the relative major. Still more interesting is the tune *Lincoln* (C.C.H. 110) which, although of later date, is not too modern for mention here, it having appeared in Ravenscroft's Psalter or "Whole Booke of Psalms" in 1621. This tune has its first sentence ending in the subdominant key, and the first phrase of its second sentence terminating in the minor key of the supertonic.

Yet these very forms and modulations were afterwards used as a common thing by the great masters. Beethoven's Variations in G has for its Tema a simple binary tune modulating and constructed on exactly the same lines as tunes like *Tallis* or *Winchester*, while, in a more extended form, No. 16 of Mendelssohn's *Lieder*, furnishes a similar example, as do also a large number of melodies from the chamber music of the early classical composers, the minuets and trios from some of Haydn's and Mozart's symphonies, etc.

Then we have a number of old tunes written with a second half possessing "a freer harmonic basis than either of the first sections, and so leading the mind away from the tonic and dominant centres in order that they may come in fresh again for the conclusion." To this class belongs the tune *Lincoln*, above mentioned, also Luther's "*Ein feste Burg*," and the beautiful choral associated in this country with the translation "O Sacred Head once wounded." Yet the well-known No. 9, in E, of Mendelssohn's *Lieder* is planned exactly on this scale, as are also many of the Preludes and some movements from the Suites of Bach, many of the songs from Handel's operas and oratorios, etc.

Lastly there is a form somewhat rarely employed in the Reformation tunes which is the direct forerunner of one of the most popular forms of modern times. We refer to that known as the Ternary Form, in which a first subject is followed by a second subject or episode in a related key returning to the first subject in the tonic. Such a form is illustrated in the tune *Cassel* (C.C.H. 679). Here the first subject consists of the first two lines, the second subject or episode of the third and fourth lines, and the recapitulation of the first subject takes place in the last two lines. In this form there are innumerable examples to be found in the slow movements and minuets of all the classical composers (e.g., the slow movement of Beethoven's Sonatina, Op. 79, the second movement of Mendelssohn's fourth organ sonata, the second movement of his "Scotch" Fantasia, etc.). In this form are written perhaps quite three-fourths of the popular songs and drawing-room pieces which issue from our modern London publishers.

Enough has now been said to show, as Mr. Cuthbert Hadden puts it, "how far Protestantism has acted as an influence on music." But, having shewn how the Reformation imparted an impulse to musical thought which bore fruit in the wonderful productions of the classical and romantic schools, we have now to point to examples of the reflex action—the influence of classical form upon modern hymn tune writers.

Here the evidence is so abundant and so easily available, that we shall only cite a few typical cases. As an example of the simple binary form with the responsive sections parallel we would point to Dr. Dykes' *Dominus Regit Me*. As an example of the same form, but with the initial sections parallel, we have the same composer's *Nicaea* (C.C.H. 222). *Banias* (C.C.H. 133) may be looked upon as a more extended example of binary, or even of ternary form, as may also be regarded *Hollingside* and, most certainly, Redhead's tune to "Rock of Ages." That the composers of these tunes were consciously affected by the influence of classical form, we do not for one moment assert, simply because we have no evidence to support that assertion. But these composers were all more or less familiar with the classics, and knowledge, if assimilated, tends to reproduction and creation. Hence, in common with all good musicians, they expressed their thoughts in accordance with the best available precedents, and, consciously or unconsciously, allowed themselves in the production of their ideas to be influenced by that form which has left an ineffaceable im-

pression upon musical art, and which is as full of vitality to-day as in the days of Beethoven and his immediate successors.

But however interesting this question of "consensus of instinct" may be, the practical lesson for us is the importance of that great religious movement which set men of different schools and nationalities free to work on new and individual lines. Musicians should be the last to underrate the Reformation. For while the people owe to it musically their "peculiar heritage," the hymn tune, the musician owes to it, directly or indirectly, the colossal works of Bach, the symphonies of the greatest masters, and all the developments of tonality, rhythm, form, and part progression which sprang from the ashes of the dead Gregorian system. "The entrance of Thy words giveth light; it giveth understanding unto the simple," says the Psalmist. But it is doubtful whether we have given the words of the old Hebrew poet the universal application they were, in our opinion, primarily intended to bear. They stated a fact, but they also contained a prophecy, one of the numerous and by no means one of the least important fulfilments of which took place at the Reformation of the sixteenth century.

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			Feet.	Pipes.
1.	Open Diapason (large)	.. metal	8	58
2.	Open Diapason (small)	.. "	8	58
3.	Clarabella with stopped Bass	wood	8	58
4.	Gamba	.. .. metal	8	58
5.	Dulciana	.. .. "	8	58
6.	Principal	.. .. "	4	58
7.	Harmonic Flute	.. .. "	4	58
8.	Fifteenth	.. .. "	2	58
9.	Clarinet	.. .. tenor C	8	46

Swell Organ. Compass CC to A. 58 notes.

10.	Lieblich Bourdon	wood and metal	16	58
11.	Open Diapason	.. .. metal	8	58
12.	Lieblich Gedact	.. wood and metal	8	58
13.	Viol d'Amour	.. .. "	8	58
14.	Voix Céleste	.. .. tenor C	8	46
15.	Gemshorn	.. .. "	4	58
16.	Mixture	.. .. "	3 ranks	174
17.	Cornopean	.. .. "	8	58
18.	Oboe	.. .. "	8	58
19.	Tremulant			

Pedal Organ. Compass CCC to F. 30 notes.

20.	Open Diapason	.. .. wood	16	30
21.	Bourdon	.. .. "	16	30

#### Couplers.

22. Swell to Great. 24. Swell Sub-Octave.  
23. Swell Super-Octave. 25. Swell to Pedals.  
26. Great to Pedals.

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2. Open Diapason	.. ..	8 "
3. Dulciana	.. ..	8 "
4. Clarabella	.. ..	8 "
5. Keraulophon	.. ..	8 "
6. Principal	.. ..	4 "
7. Harmonic Flute	.. ..	4 "
8. Fifteenth	.. ..	2 "
9. Clarinet	.. ..	8 "

**Swell Organ, CC to G, 56 Notes.**

10. Bourdon	.. ..	16 "
11. Open Diapason	.. ..	8 "
12. Salicional	.. ..	8 "
13. Lieblich Gedact	.. ..	8 "
14. Voix Celeste	.. ..	8 "
15. Gemshorn	.. ..	4 "
16. Wald Flute	.. ..	4 "
17. Harmonic Piccolo	.. ..	2 "
18. Mixture	.. ..	various
19. Cornopean	.. ..	8 feet.
20. Oboe	.. ..	8 "

**Pedal Organ. CCC to F. 30 Notes.**

21. Open Diapason	.. ..	16 "
22. Bourdon	.. ..	16 "
23. Principal	.. ..	8 "

**Couplers.**

24. Swell to Pedal.	26. Great to Pedal.
25. Swell to Great.	27. Super-Octave Swell to Great.
	28. Tremulant.

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**THE LONDON SUNDAY SCHOOL CHOIR.**

AN Autumn Convention was recently held in the Lecture Hall of the Sunday School Union, Old Bailey, when some very interesting papers were read by Messrs. Barnard, Horace G. Holmes, Geo. Merritt, Rowley, D. M. Davis, and Mrs. Mary Layton, F.R.C.O. The idea of thus dealing with the work of the organisation and conferring as to the best method of strengthening its work and extending its usefulness is distinctly good. The social gathering between the meetings was pleasant and inspiring.

**Echoes from the Churches.**

(Paragraphs for this column should reach us by the 18th of the month.)

**METROPOLITAN.**

**CANONBURY.**—The monthly musical services at Harecourt Chapel were resumed on Sunday evening, 14th November, when a selection from C. Darnton's cantata, *Abraham*, was given by the choir, numbering about 40 voices. The soloists were Miss Wilmot Briggs, Miss Gertrude Mote, Mr. F. Salter, and Mr. C. May Phelps. Organist, Mr. E. Drewett, A.R.C.O.

**ISLINGTON.**—On Tuesday, the 2nd ulto, an Organ Recital was given by Mr. Fountain Meen, in Union Chapel, which attracted a large audience. The programme was as follows:—Sonata in D Minor (Guilmant), Short Fugue in G Minor (J. S. Bach). Serenade (C. M. Widor), Overture (Dr. Greene), Caprice (Wolstenholme), and Minuet and Trio (W. S. Hoyte). Madame Marian McKenzie and Mr. Herbert Grover were the vocalists.

**PROVINCIAL.**

**IPSWICH.**—At a competition held in Stowmarket, a party from Tacket Street Chapel Choir gained a prize for the best rendering of the quartette, "God is a Spirit." Mr. J. Hayward is the choirmaster and the able conductor of the local Nonconformist Choir Union.

**NEWCASTLE-ON-TYNE.**—Heaton Road Congregational Church choir gave one of their choir concerts on the evening of Wednesday, October 27th, when a very good programme was gone through in excellent style. Misses Minnie and Alice Waterman, Mr. George Steventon, Mr. Thompson, Mr. Wilkinson, Miss Foreman, Mr. Turner and Mr. Bell took part and greatly pleased the audience in their several songs, etc. Several part songs, which were given in a very efficient manner, concluded the programme. The chair was occupied by the pastor, the Rev. William Glover, who, in his concluding remarks referred to the inspiration and assistance he had often received from their splendid choir. Mr. Stabler, the organist and choir-master, in returning thanks, quietly transferred the credit to the Chairman's shoulders, saying that where there was a musical pastor there was always a good musical service.

**LANGPORT.**—A new organ has recently been placed in the Congregational Church. It is an excellent little instrument, containing about twelve stops, and was built by Mr. W. H. Knight, of Bishop's Hull, Taunton, whose work has afforded great satisfaction. In aid of the funds a concert was given in the Town Hall on October 27th, when Mr. Alexander Tucker (a native of Langport) sang eight songs, and was assisted in the concert by Miss Trevette (soprano), Mr. Hattitt (tenor), Miss Ethel Norton (contralto), Master Knight (violin), and Miss Maggie Knight (pianoforte). The last-named is organist of the church, and shows signs of considerable promise as a musician. Each of the artists having given their services there resulted a substantial addition to the organ fund together with an evening's enjoyment, which was keenly relished by the crowded audience.

**RUSHDEN.**—A new organ, built by Mr. J. T. Austin, of Irchester, has been erected in the Old Baptist Chapel, and was opened by Mr. George Farey, who gave a Recital, Mrs. Tassell and Mr. Max Stringer rendering vocal aid. A second Recital was given by Mr. Strickland of Northampton, who played a very interesting programme in excellent style. Solos were given by Mr. T. T. Clarke, Miss B. Skinner, Miss Green, and Mr. Stringer. Choruses were sung with spirit and precision by the choir.

### New Music.

*Bethlehem.* A Sacred Cantata. By W. Lane Frost. Sunday School Union, 57, Ludgate Hill, E.C. 1s.—A very useful and effective little work for a capable Sunday-school or even church choir. A soprano and tenor soloist are required, but the writing is chiefly choral.

*Charade Action Songs.* By Percy Jackman. Sunday School Union. 1d. each.—Mr. Jackman clearly understands how to write suitably for children, and for festival occasions his series should be in demand. The Sol-fa and old notation are written together, and full instructions are given as to the "action" business.

*Congregational Hymn Anthems.* By Warwick Jordan, Mus. Doc. Novello and Co. 3d. each.—Three numbers are before us, viz.: "Before the ending of the day" (Rockingham), "All people that on earth do dwell" (Old Hundred), and "O God, our help in ages past" (St. Ann's). These will be found very attractive to choirs and congregations. The verses are treated in various styles—some for solo voices, others as quartets, and others for congregation in unison, etc. "Hymn Anthems" are growing in favour, and these will find a place acceptably in many choir libraries.

### Staccato Notes.

OWING to illness, Dr. Greig was unable to conduct at the Philharmonic Concert. He has since recovered, and fulfilled his other engagements.

MR. HAROLD BAUER has been engaged by Dr. Richter to play in Vienna.

MR. CHARLES FRY, the elocutionist, has obtained £200 damages from Mr. John F. Runciman, for libel.

VERDI'S wife is dead. She was formerly a vocalist.

THE death of Mr. A. J. Caldecott, the result of over-work, is announced.

SIR FREDERICK BRIDGE has been lecturing on the History of the Oratorio as one of his Gresham Lectures. Brahms was the subject of another lecture, and English Organ Music another topic.

SIR ALEXANDER MACKENZIE, Principal of the Royal Academy of Music, and Dr. Lloyd, Precentor of Eton College, conducted their own compositions at the annual concert of the St. George's Chapel Choir, which took place on the 15th inst., under the direction of Sir Walter Parratt, at the Albert Institute, Windsor.

### To Correspondents.

A. F.—You had better write direct to Sir John Stainer, Oxford. He will, no doubt, answer your enquiry.

W. W.—We should advise a clarinet instead of the trumpet. You will find it more useful.

C. J. T.—You are not wise in taking *any one* into your choir. You certainly ought to test the ability of every candidate.

The following are thanked for their communications: J. B. (Shrewsbury); C. R. S. (Filey); W. J. (Reading); F. J. (Weston-super-Mare); C. C. (Tonbridge); W. E. (Deptford); H. M. (Wood Green); F. R. A. (Durham); F. J. (Kendal). Several paragraphs reached us too late for insertion.

### Accidental.

MISS ALLEGRO: "He said I was a harp of a thousand strings."

Miss Dolce: "And what did you say?"

Miss Allegro: "I called him a lyre."

## A NEW DEPARTURE!

**THE SUNDAY SCHOOL UNION** has now a special Musical Editor, H. ERNEST NICHOL, Mus. Bac. Oxon., a gentleman well and favourably known in the musical world. Under Mr. Nichol's superintendence, the following New Musical Works have just been produced, to which the attention of Teachers and others is confidently invited.

### A DAY OF PRAISE. A Festival Cantata.

Composed by ARTHUR J. JAMOUNFAU.  
Old Notation and Tonic Sol-fa, price 6d. Words only, 4s. per 100.

### ROBERT RAIKES & THE SUNDAY SCHOOL

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### THE TEMPERANCE JUBILEE.

#### A CHORAL SONG.

Music by ERNEST NICHOL, Mus. B. (Oxon.)  
Words by COLIN STERNE.  
Price 1d., or 5s. per 100; 3s. for 50; 2s. for 25.

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No. 311. Hark! the Call of Battle. No. 312. O Happy Land.  
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- " 67 & 68. Angel-voices ever singing. (Double Number.)
- " 70. The King Supreme.
- " 71. We come with Songs of Gladness.
- " 72 & 73. Sing unto God. (Double Number.)

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*Congregational Hymn Anthems.* By Warwick Jordan, Mus. Doc. Novello and Co. 3d. each.—Three numbers are before us, viz.: "Before the ending of the day" (Rockingham), "All people that on earth do dwell" (Old Hundred), and "O God, our help in ages past" (St. Ann's). These will be found very attractive to choirs and congregations. The verses are treated in various styles—some for solo voices, others as quartets, and others for congregation in unison, etc. "Hymn Anthems" are growing in favour, and these will find a place acceptably in many choir libraries.

### Staccato Notes.

OWING to illness, Dr. Greig was unable to conduct at the Philharmonic Concert. He has since recovered, and fulfilled his other engagements.

MR. HAROLD BAUER has been engaged by Dr. Richter to play in Vienna.

MR. CHARLES FRY, the elocutionist, has obtained £200 damages from Mr. John F. Runciman, for libel.

VERDI'S wife is dead. She was formerly a vocalist.

THE death of Mr. A. J. Caldecott, the result of over-work, is announced.

SIR FREDERICK BRIDGE has been lecturing on the History of the Oratorio as one of his Gresham Lectures. Brahms was the subject of another lecture, and English Organ Music another topic.

SIR ALEXANDER MACKENZIE, Principal of the Royal Academy of Music, and Dr. Lloyd, Precentor of Eton College, conducted their own compositions at the annual concert of the St. George's Chapel Choir, which took place on the 15th inst., under the direction of Sir Walter Parratt, at the Albert Institute, Windsor.

### To Correspondents.

A. F.—You had better write direct to Sir John Stainer, Oxford. He will, no doubt, answer your enquiry.

W. W.—We should advise a clarinet instead of the trumpet. You will find it more useful.

C. J. T.—You are not wise in taking *any one* into your choir. You certainly ought to test the ability of every candidate.

The following are thanked for their communications: J. B. (Shrewsbury); C. R. S. (Filey); W. J. (Reading); F. J. (Weston-super-Mare); C. C. (Tonbridge); W. E. (Deptford); H. M. (Wood Green); F. R. A. (Durham); F. J. (Kendal). Several paragraphs reached us too late for insertion.

### Accidental.

MISS ALLEGRO: "He said I was a harp of a thousand strings."

Miss Dolce: "And what did you say?"

Miss Allegro: "I called him a lyre."

## A NEW DEPARTURE!

**THE SUNDAY SCHOOL UNION** has now a special Musical Editor, H. ERNEST NICHOL, Mus. Bac. Oxon., a gentleman well and favourably known in the musical world. Under Mr. Nichol's superintendence, the following New Musical Works have just been produced, to which the attention of Teachers and others is confidently invited.

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- " 72 & 73. Sing unto God. (Double Number.)

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